



Sir

As the contents of the following pages took their rise from your work, it is but just that I should dedicate to you what you are in some measure the Author of. I have in them endeavoured to restore to Music its ancient & long neglected office of handmaid to Poetry: Poetry is the language of enthusiasm and passion; Music the suitable enunciation of that language: while therefore the latter subordinately cooperates with the former, it acts in its proper sphere: but when, quitting this dependent situation, it arrogates to itself independence of, nay dominion over, its powerful directress; it loses sight of the end of its nature & becomes justly reprehensible.

Whether this offspring of my labours may be considered altogether as a suitable enunciation of the lyric poetry of Caractacus, I knew not: perhaps it does not entirely correspond to what might be produced by a continually spontaneous exertion of energetic Fancy: but not being always able to do what we would, we must, sometimes be satisfied with doing what we can: such as it is however, I hope it will be found not entirely unworthy of the original: whatever are its merits or its faults, to a considerable share of the former I consider you to be justly intitled, the latter; I must as justly take entirely upon myself.

I am, Sir

with the respect
due to your age & character

The Author.

GENERAL INSTRUCTIONS

FOR THE PERFORMANCE OF THE

MUSIC OF CARACTACUS.

THE design of this MUSIC is to represent, by corresponding Sounds and Rhythms, the Ideas expressed, and those alluded to, in the DRAMA, principally in it's lyric parts: the former is attempted to be done by the VOCAL, the latter by the INSTRUMENTAL MUSIC.

The Vocal Music professes to represent the Expressions and the Metre of the Lyric Poetry: for the former purpose I have endeavoured to accommodate the Melody and Harmony to the general sense of the phrase, yet so as to express also particular emphatical words:—for the latter I have, 1st. in general measured every syllable by one note of nearly corresponding length—2dly. I have marked the accented syllable by the Downstroke, leaving the unaccented ones to the Upstroke—3dly. I have marked the end of every line with a short Rest, unless where the sense requires a longer one.

The Instrumental Music professes to represent that to which the Drama in different parts refers, *viz.* Symphonies, or that which may be expressed by Symphonies; the words therefore which precede or follow will often sufficiently point out the nature of each: but, as there is no such guide for the Overture and some others, and as several of the rest are very generally referred to, I shall subjoin a particular explanation of such as I think require it.

The Overture consists of two parts: the first (No. 1.) is intended to represent the Spirits of SNOWDON lamenting the approaching fall of MONA: the second, (No. 1. a.) the Souls of the departed Druids, personified by the Harp, interceding to avert the impending danger: the first continuation of No. 1. a reluctant denial of their request: the continuation of No. 1. a. a second attempt of the Druids to avert the danger: the second continuation of No. 1. which concludes the Overture, a reluctant but final denial.

The Symphony, No. 2. is intended as an introduction of the Druids in a manner suitable to their character: the first four Bars are more particularly meant to regulate their steps; each interval between note and note in the Base Cliff to be one step. The remainder of the Symphony may either mark the progress of the procession, (in which case there will be two steps for every Bar,) or it may be played the Druids standing still.

The first part of No. 3. is meant to regulate the steps of the Druids "circling the holy ground;" two steps for each Bar. At the words "Druid, at thy dread command," &c. the Druids will accordingly pace the holy ground, each Bar marking one step. At the words,

" We lift our boughs," &c. the boughs should accordingly begin to be raised, and continue rising till the word " dew ;" then be dashed over the ground till the word " ground ;" then through the air till the word " air." The repetition and conclusion of No. 3. may either be played the Druids standing still, or again regulate their steps.

The nature of No. 4. is sufficiently pointed out by MODRED's speech which precedes it.

No. 5. is meant to represent SNOWDON answering, first faintly and at a distance, then louder and louder to No. 4.

No. 6. is meant to represent the beginning, progress, and completion of a Storm.

No. 7. is meant as a sweet and pathetic invocation of SNOWDON.

No. 8. is SNOWDON's answer.

No. 9. 10. 11. 11. a. 11. b. are sufficiently pointed out by the words which follow each respectively.

No. 12. 13. are meant to represent the Spirits of SNOWDON dancing aerial dances.—The same of No. 14. 15. 16.

No. 17. is meant as a general, and 17. a. as a more particular, introduction to the words which follow.

No. 17. b. 17. c. 18. 19. 20. 20 a. are sufficiently explained by the words which follow them respectively.

No. 21. is explained by the words which precede it.

No. 22. 22. a. 22. b. 22. c. 22. d. are explained by the words which follow each respectively.—The same of No. 23. 24. 25.

No. 26. to where the Bassoon enters, is intended as a solemn and pleasing Symphony, to excite ideas suitable to the occasion described in the preceding words. From the bar where the Bassoon enters, to the end of No. 26. I have endeavoured to represent, by the notes allotted to that instrument, the act of dying of a man, such as alluded to in the words; the upper part, which may be considered as a continuation of the Symphony, being intended to soothe him in his last moments. Having now, at the end of 26. breathed his last, his Spirit is endeavoured to be represented, in the first 26. a. as "stealing from the earth," and beginning to approach a Chorus of blessed Spirits, represented as at a distance by the first 26. b.—the Spirit continuing to raise itself from the Earth in the second 26. a. the Chorus is heard a little nearer in the second 26. b.—the Spirit continuing to raise itself in the third 26. a. at length approaches the Chorus, which now breaks out in full Symphony in the third 26. b.—the fourth 26. a. is intended as a still nearer approach to, and final junction with, the Chorus in the fourth 26. b. which is then supposed gradually to recede from the audience, until lost "in the bright fount of day."

No. 27. is meant as a suitable Introduction to the subsequent Invocation of the Druids: It may also serve, either in part or in the whole, to regulate their steps; one step for each Bar.

No. 28. is referred to by the subsequent words.

No. 29. 30. 31. are referred to by the words which follow each respectively.

No. 32. is meant as a suitable Introduction to the words which follow.

No. 33. 34. 35. 36. are sufficiently described by the words which follow each respectively.

If this should ever be performed, the following additional Instructions will be of service.

GENERAL INSTRUCTIONS FOR THE PERFORMANCE OF THE VOCAL MUSIC.

The Voices for which the above Music is composed are Bass and Tenor; either single, in Unison, or in parts: it is single only in the Arch-Druid's musical part, in the answers of CADWALL and BRENNUS, and in the words, "MONA on SNOWDON calls," to be pronounced by one of the Chorus: The rest is sometimes in Unison, sometimes in two, three, or four parts; all equally intended for the whole Chorus.—To ascertain, with certainty, the exact proportion of each kind of Voice is, at present, impossible; but I think that six Bases and six Tenors, or, if it be thought worth while, twelve Bases and twelve Tenors, divided as follows, will sufficiently produce the effect intended; that is to say, when in three parts, but the middle part composed of Bases and Tenors in Unison; such middle part to consist of one third of each, each remaining two thirds being appropriated to each extremity: when in three parts, without Unison in the middle; such middle to consist of one half of either the Bases or Tenors, according to the Cliff; except only in two places, which I have marked thus (*) where the middle part, consisting of Bases and Tenors in Unison, divides: when in four parts, each part to consist of one half of the whole number of Voices belonging to it's Cliff; except only in seven places, which I have marked with Crosses, where the Music having been for some time in three parts, (the middle consisting of Bases and Tenors in Unison,) opens into four, by such middle part dividing: the strongest Tenors to have the outside part, except in two places, marked thus (+) where they are to have the middle part in Unison with Bases.

I have endeavoured, as much as possible, to reconcile the Metre with some of the different kinds of Time now in use; and in this I have been so far successful, that, with four only apparent exceptions, viz. three where, for the greater accuracy, I have changed the Time from $\frac{3}{4}$ to $\frac{3}{8}$ in the middle of two verses; and one where, for the same reason, I have changed it from $\frac{3}{4}$ to 2. all which are in effect no more than if I had said in the three first, "un poco Presto;" in the last, "Largo"—with these four exceptions every verse is, without violence to the Language, adapted to some kind either of Common or Triple Time; but as according to my plan, the end of every verse demands a Rest; and each stop must likewise have a Rest or Rests of corresponding length; when these were followed by an unaccented syllable, it sometimes became utterly impossible for me to include them in a Bar of the preceding Time: whenever this happens, the proper Bar must be measured off, and the un-

accented

accented Syllable, which causes the irregularity, go for an additional Upstrike. At all events however, in a vocal performance of such length, in which the Time changes so often, it will be necessary to appoint somebody to keep it throughout; as well with respect to its Quickness and Slowness, as to its general nature: with respect to the former, I have to add, that the quickest Time must be sufficiently slow for the fingers to pronounce the words distinctly. If it should be found too difficult for them to get their respective musical parts accurately by heart, a Forte Piano must be placed somewhere near the Chorus to prompt them.—In consequence of the Lyric parts being given throughout to the Chorus, the Arch-Druid's speech, beginning the fourth Scene of the second Act, must be either wholly left out, or altered thus:

My holy Brethren stay: ye have the key
That best can open the portal of the soul:
Unlock it straight, and lead the pensive Pilgrim
Through the vast regions of Futurity.

GENERAL INSTRUCTIONS FOR THE PERFORMANCE OF THE INSTRUMENTAL MUSIC.

The Band should be large.

There must be three Trombones for the Symphonies of the last Act.

In those Symphonies in which the upper part lies on, while the middle or lower part moves, care must be taken that such middle or lower part be distinctly heard.

The Shakes are to be performed by one Instrument only; the others, when any, in Unison with it, to lie on.

2

N^o 1. Largo.

Violins 1st 2^d Piano. un poco Fermo. Pia. un p. F. Pia. un p. Fermo. un p. F.

Tenor. Piano. un p. F.

Violoncello. un poco Fermo.

Base, and Harp. Piano.

The ligatures for the Base; the Harp to mark every bar.

This system contains the first four staves of the musical score. The Violins 1st and 2^d staves are grouped together with a brace. The Tenor staff is below the Violins. The Violoncello staff is below the Tenor. The Base and Harp staff is at the bottom. The music is in 4/4 time, with a key signature of one flat (B-flat). The first measure of the Violins 1st staff has a dynamic marking of 'Piano.' followed by 'un poco Fermo.' and 'Pia.' in the next measure. The Violins 2^d staff has a dynamic marking of 'Piano.' in the first measure. The Tenor staff has a dynamic marking of 'Piano.' in the first measure. The Violoncello staff has a dynamic marking of 'un poco Fermo.' in the first measure. The Base and Harp staff has a dynamic marking of 'Piano.' in the first measure. The music consists of half notes and quarter notes, with some measures containing ligatures.

Pia. un p. F. Piano. Fermo. Fermo.

This system contains the next four staves of the musical score. The Violins 1st staff has a dynamic marking of 'Pia.' followed by 'un p. F.' and 'Piano.' in the next measure. The Violins 2^d staff has a dynamic marking of 'Piano.' in the first measure. The Tenor staff has a dynamic marking of 'Fermo.' in the first measure. The Violoncello staff has a dynamic marking of 'Fermo.' in the first measure. The Base and Harp staff has a dynamic marking of 'Fermo.' in the first measure. The music consists of half notes and quarter notes, with some measures containing ligatures.

Piano. un p. F. Pia. un p. F. un p. F.

un p. F.

This system contains the final four staves of the musical score. The Violins 1st staff has a dynamic marking of 'Piano.' followed by 'un p. F.' and 'Pia.' in the next measure. The Violins 2^d staff has a dynamic marking of 'Piano.' in the first measure. The Tenor staff has a dynamic marking of 'un p. F.' in the first measure. The Violoncello staff has a dynamic marking of 'un p. F.' in the first measure. The Base and Harp staff has a dynamic marking of 'un p. F.' in the first measure. The music consists of half notes and quarter notes, with some measures containing ligatures.

Nº 1. a. Andante.

3

Harp.

Piano. Cres. un poco un poco Forte.

Harp.

hr

hr

hr

Forte.

Nº 1. Largo.

Piano.

Piano.

Piano.

un poco Fermo.

Tutti Diminuendo un poco.

Piano.

Here Nº 1. a.
to be repeated.

Nº 1. Largo.

Piano.

Piano.

Piano.

un p. Fermo.

Tutti Dimin^{do} al Pianissimo.

Piano.

Nº 2. Grave.

5

Tutti Forte.

Tutti un poco Piano.

Violins 1st
2^d

Tenor.

Harp: and
in unison

with the upper parts.

Bases.

Tutti Piano.

Harp in unison with all the parts.

Tutti Forte.

Harp in unison with the upper parts.

Grave. Sleep and filence reign a-round, Not a night breeze wakes to blow,

Cir-cle fons this ho-ly ground, Cir-cle clofe, in tri-ple row.

6 N^o. 3. Andante.

Violins 1st 2^d

Tenor.

Harp: and in unison with the upper parts.

Bases.

Grave.

Druid at thy dread command, When thou wav'st thy potent wand,

See we pace this ho-ly ground, With solemn footsteps soft and slow, While

fleep and filence reign a-round, And not a night breeze wakes to blow.

'Tis well. and now if mask'd in vapours drear,

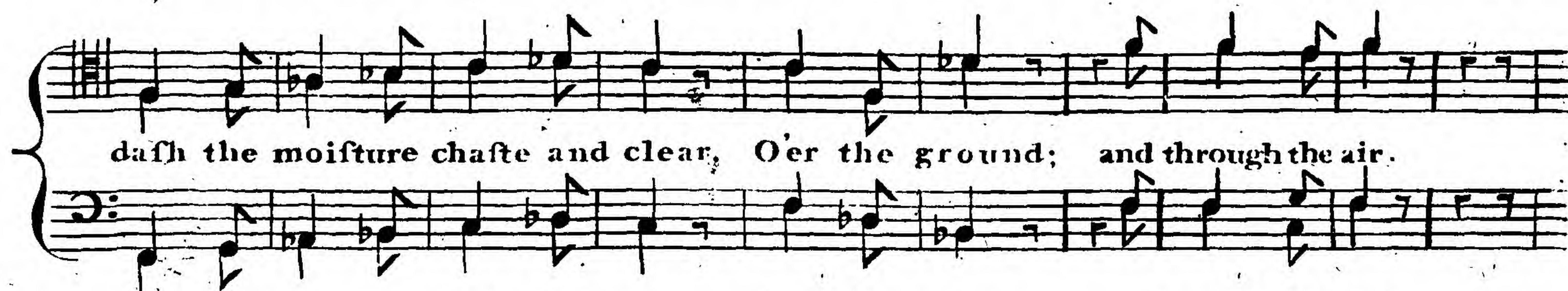
Any malign or earth born spirit dare, To hover round this conse-

-crated space, Haste, with light spells the mur-ky foe to chace.

-crated space, Haste, with light spells the mur-ky foe to chace.



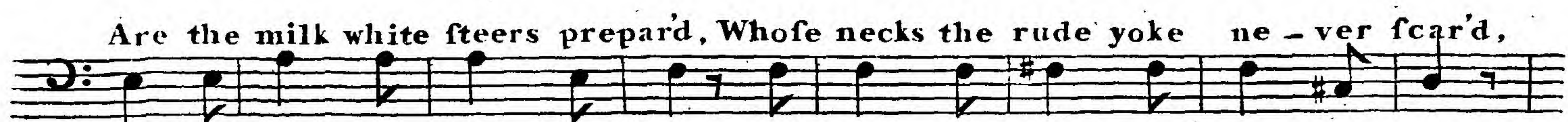
We lift our boughs of vervain blue, Dip'd in cold September dew, And



dash the moisture chaste and clear, O'er the ground; and through the air.



Now the place is purg'd and pure, Brethren fav; for this high hour,



Are the milk white steers prepar'd, Whose necks the rude yoke ne-ver scar'd,



To the furrow yet unbroke? For such must bleed be-neath yon oak.



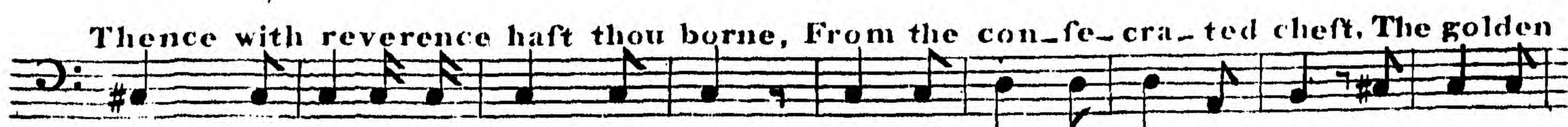
Druid these in or-der meet, Are all pre-pard.



But tell me yet, Cadwall, did thy step profound, Dive in-to the cavern



deep, Twice twelve fathom un-der ground, Where our sage forefathers sleep?



Thence with reverence hast thou borne, From the con-se-cra-ted chest, The golden



fickle, scrip, and vest, Whil-om by old Bel-i-nus worn.

Dru - id these in or - der meet, Are all pre - par'd.

But tell me yet. From the grot of charms and spells, Where our matron

After dwells. Brennus, hath thy holy hand, Safely brought the Druid wand,

And the potent adder stone, Gender'd fore th' autumnal moon?

Dru - id these in or - der meet, Are all pre - par'd.

Then all's compleat.

Nº 3. to be repeated: and then as follows.

Tutti Piano.

Harp in unison
with all the parts

Tutti Forte.

Nº 4. Maestoso.

The shakes by the Organ.

Violins 1st
2^d

Tenor.

Violoncello.

Bass.

Organ to play in unison with all the parts.

The first system of the musical score consists of four staves. The top staff is for Violins 1st and 2nd, showing a complex melodic line with many sixteenth and thirty-second notes. The second staff is for Tenor, with a simpler line of half and quarter notes. The third staff is for Violoncello, and the fourth is for Bass, both featuring a steady, rhythmic pattern of eighth notes. The organ part is indicated to play in unison with all these parts.

The second system of the musical score continues the composition. It maintains the same four-staff structure. The Violins part continues with intricate, rapid passages. The Tenor part provides a harmonic support with sustained notes and occasional melodic fragments. The Violoncello and Bass parts continue their rhythmic accompaniment. The organ part remains in unison with the other instruments.

Tutti Piano.

Tutti Piano.

The first system of the musical score consists of four staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The second staff is in bass clef and contains a bass line with whole and half notes. The third and fourth staves are also in bass clef and contain a bass line with whole and half notes. The tempo is marked 'Tutti Piano' at the beginning and 'Forte.' in the middle of the system.

Tutti un poco Forte.

The second system of the musical score consists of four staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The second staff is in bass clef and contains a bass line with whole and half notes. The third and fourth staves are also in bass clef and contain a bass line with whole and half notes. The tempo is marked 'Tutti un poco Forte.' at the beginning of the system.

Tutti Forte.

1st

2^d

The third system of the musical score consists of four staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The second staff is in bass clef and contains a bass line with whole and half notes. The third and fourth staves are also in bass clef and contain a bass line with whole and half notes. The tempo is marked 'Tutti Forte.' at the beginning of the system. The system is divided into two parts, labeled '1st' and '2^d', by a double bar line.

Maestoso.

Andantino.

un poco Forte.

Hear thou King of mountains hear.

Mona on Snowdon calls.

The fourth system of the musical score consists of two staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a bass line with whole and half notes. The tempo is marked 'Andantino.' at the beginning and 'Maestoso.' in the middle of the system. The time signature is 2/4. The lyrics 'Mona on Snowdon calls.' and 'Hear thou King of mountains hear.' are written below the staves.

N^o 5.Violins ^{1st}
_{2^d}Maestro.
Tutti Piano.

Tenor.

Violoncello.

Bass.

Organ to play in unison with all the parts.

Maestro.

Tutti un poco più Forte.

Andantino.

Hark!

Andantino.

The upper note for the Organ.

She speaks from all her strings!

12 Maestoso.

Tutti un poco più Forte.

The first system of music consists of four staves. The top staff is a vocal line in treble clef, featuring a series of eighth and sixteenth notes with slurs. The second staff is a piano accompaniment in treble clef, consisting of a single line of whole notes. The third staff is a piano accompaniment in bass clef, consisting of a single line of whole notes. The fourth staff is a piano accompaniment in bass clef, consisting of a single line of whole notes.

Maestoso.

Tutti Forte.

The second system of music consists of four staves. The top staff is a vocal line in treble clef, featuring a series of eighth and sixteenth notes with slurs. The second staff is a piano accompaniment in treble clef, consisting of a single line of whole notes. The third staff is a piano accompaniment in bass clef, consisting of a single line of whole notes. The fourth staff is a piano accompaniment in bass clef, consisting of a single line of whole notes.

Andantino.

Andantino.

Hark!

her

The third system of music consists of four staves. The top staff is a vocal line in treble clef, featuring a series of eighth and sixteenth notes with slurs. The second staff is a piano accompaniment in treble clef, consisting of a single line of whole notes. The third staff is a piano accompaniment in bass clef, consisting of a single line of whole notes. The fourth staff is a piano accompaniment in bass clef, consisting of a single line of whole notes.

Maestoso.

Tutti Forte.

loudest echo rings!

Maestoso.

Andantino.

13

un poco Piano

King of mountains bend thine ear,

Send thy spi - rits;

send them soon:

Now when midnight

and the moon,

Meet up -

- on thy front of snow:

See their gold and

e - bon rod;

Where the fober fifters

nod;

And greet in

whif - pers fage and flow.

Nº 6.

Andantino

usual pitch.

Tutti Piano.

Diminuendo.

Snowdon mark!

Piano.

Crescendo un poco.

Bases, and
Organ in
unison with them.

Diminuendo.

'Tis magic's hour!

Piano.

Crescendo un poco.

Diminuendo.

Now the mut - ter'd spell hath pow'r!

14

Violins 1st
2^d

Clarionets 1st
2^d

Bassoons and
Serpent : the
former in uni-
son with Violoncello, the latter with Double Bass.

Basses and
Organ.

Kettle Drum.

un poco Forte.

Crescendo. Tutti Forte.

with the upper parts.
Organ in unison

Tutti Fortissimo.

Forte.

15

Pow'r to rend thy ribs of rock!

The four last bars of N^o 6. to be here repeated; and then instead of the bar of rest, thus -

And burst thy base with

thunders shock!

Piano.

But to thee no ruder spell, Shall Mona use, than those that

dwell, In music's secret cell, and lie, Steep'd in the stream of harmony.

N^o 7.

Andantino.

Flutes 1st
2^d

Tutti Piano.

Harp.

Bassoons 1st
2^d

Harp.

This page contains three systems of handwritten musical notation. Each system consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The notation is in a single key signature (one flat) and includes various note values, rests, and articulation marks. The first system shows a complex melodic line in the top staff, with the middle and bottom staves providing harmonic support. The second system continues this pattern, with the top staff featuring more intricate melodic figures. The third system introduces triplet markings (indicated by a '3' over a bracket) in the top staff, suggesting a change in the rhythmic texture. The handwriting is clear and professional, typical of a composer's manuscript.

17

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and contains complex, multi-measure chords with some notes marked with a 'k' (likely indicating a key signature change or a specific articulation). The second staff is in treble clef and contains a single melodic line. The third staff is in bass clef and contains a single melodic line. The fourth staff is in bass clef and contains a continuous eighth-note accompaniment pattern.

The second system of musical notation consists of four staves. The top staff continues the complex multi-measure chords from the first system. The second staff continues the single melodic line. The third staff continues the single melodic line. The fourth staff continues the eighth-note accompaniment pattern.

The third system of musical notation consists of four staves. The top staff continues the complex multi-measure chords. The second staff continues the single melodic line. The third staff continues the single melodic line. The fourth staff continues the eighth-note accompaniment pattern.

Bassoons

1st
2^d

Harp.

Tutti Piano.

This musical score is for a section featuring Bassoons and Harp. The tempo is marked 'Adagio'. The score begins with a 'Tutti Piano' instruction. The Bassoon parts are written for a first and second player, while the Harp part is a single line. The music is in 3/4 time and features a variety of melodic and harmonic textures, including triplets, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The notation includes many beamed sixteenth and thirty-second notes, suggesting a delicate and flowing accompaniment.

usual pitch

Snowdon has heard the strain.

Nº 9. Spiritoso.

Harp.

Piano.

Harp.

Hark! un poco più Forte.

mid the wond'ring

grove. O - - ther harp - ings an - fwer clear!

20

Nº 10.

Adagio.

Flutes 1st
2^d

Tutti Piano.

Bassoons 1st
2^d

Musical score for Flutes and Bassoons, measures 1-4 of No. 10. The Flutes play a melody of eighth notes, while the Bassoons play a supporting line of quarter notes. The tempo is Adagio.

Musical score for Flutes and Bassoons, measures 5-8 of No. 10. The Flutes play a melody of eighth notes, while the Bassoons play a supporting line of quarter notes. The tempo is Adagio.

Nº 11.

Andante.

Violins 1st
2^d

Tutti Piano.

Tenor.

Bases.

Musical score for Violins, Tenor, and Bases, measures 1-4 of No. 11. The Violins play a melody of eighth notes, the Tenor plays a supporting line of quarter notes, and the Bases play a supporting line of quarter notes. The tempo is Andante.

Pinions flutter!

Nº 11. to be
here repeated.

Nº 11. a.

21

Tutti Piano.

shadows move!

This musical system features a piano accompaniment with a treble and bass staff. The treble staff contains a complex, rapid sixteenth-note melody. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The lyrics 'shadows move!' are positioned below the first few measures of the piano part.

Bu-fy murmurs hum a-round!

This musical system continues the piano accompaniment. The treble staff has a more melodic line with some rests, while the bass staff continues with a rhythmic accompaniment. The lyrics 'Bu-fy murmurs hum a-round!' are placed below the piano part.

Nº 11. b.

Tutti Piano.

This musical system begins with a piano accompaniment. The treble staff features a fast, flowing sixteenth-note melody. The bass staff has a simpler accompaniment with eighth notes. The tempo and dynamics are marked 'Tutti Piano.'

Rufling vestments brush the ground!

This musical system continues the piano accompaniment. The treble staff has a melodic line with some rests, and the bass staff provides a rhythmic accompaniment. The lyrics 'Rufling vestments brush the ground!' are placed below the piano part.

22 N° 12.

Tempo di Minuetto.

Measures 1-4 of Minuet No. 12. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

Measures 5-8 of Minuet No. 12. The melody continues with a repeat sign at measure 6. The piano accompaniment features a rhythmic pattern of eighth notes.

Measures 9-12 of Minuet No. 12. The piece concludes with a first ending (1st) and a second ending (2^d). The piano accompaniment includes a final flourish of sixteenth notes.

N° 13. Allegretto

Harp.

Harp.

Measures 1-4 of Harp No. 13. The harp accompaniment features a flowing melody with triplets and sixteenth notes.

Measures 5-8 of Harp No. 13. The harp accompaniment continues with a melodic line and a steady bass accompaniment.

Measures 9-12 of Harp No. 13. The harp accompaniment concludes with a final melodic phrase and a steady bass accompaniment.

Round and round and round they go, Through the twilight, through the shade,

Mount the oak's ma-jes-tic head, And gild the tuf-ted mi-fle-toe.*

N^o 12. 13. to be
here repeated.

Welcome, welcome, gen-tle train; Mo-na hails ye to her plain;

Here your genial dews dispenfe; Dews of peace and in-no-cence:

Crescendo. Forte. usual pitch.
Banish hence each dæ-mon drear; Fev'rish rage, and chilling fear;

Forte. usual pitch.
Vengeance with his haggard eye; Envy, hate, and jea-lou-sy.

24 N^o 14. Andante.

Violins 1st
2^d

Tenor.

Bases.

N^o 15. Vivace.

Tutti Piano

As before

N^o 16. Allegro Spiritoso.

Here N^o 14, 15, 16. to be repeated.



Pure as this glittering race of light, That tend thy call from Snowdon's



heighth, That here ar-rang'd in or-der due, Spread their bright tents of



Saf-ron hue; So pure, so bright, thy fons shall shine When life's de-



lusive dream is o'er; Like them be crown'd with Mis-le-toe di-



vine; Like them in a-zure fields of æ-ther foar.*

Nº 17 Spiritoso

Violins 1st & 2nd

Tenor

Basses

Tutti Forte

Tutti Piano

hr

The musical score is for a piece titled "Nº 17 Spiritoso". It is arranged for Violins (1st and 2nd), Tenor, and Basses. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two main sections by a double bar line. The first section is marked "Tutti Forte" and the second section is marked "Tutti Piano". The Violins part features a melodic line with eighth and sixteenth notes, while the Tenor and Basses provide a harmonic accompaniment. The "Tutti Piano" section features a more complex, rapid melodic line for the Violins, marked with a "hr" (harmonic) symbol.

Tutti Forte.

Tutti Piano **Tutti Forte**

Nº 17. a . Spiritoso

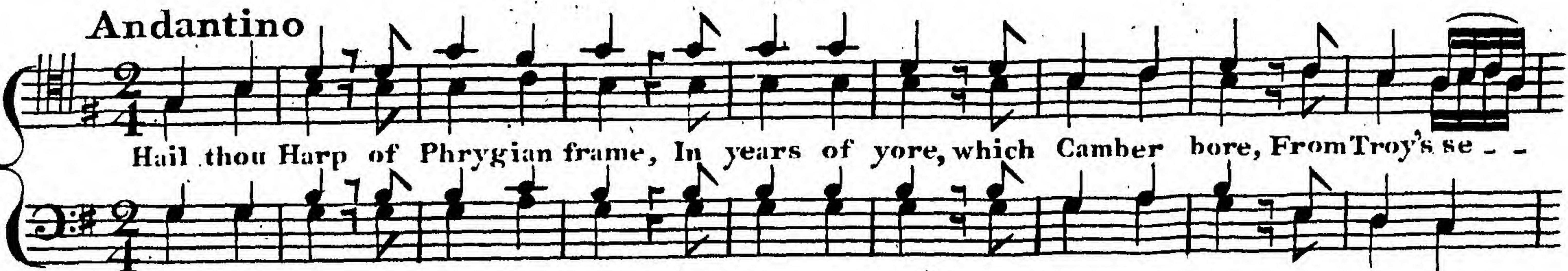
HARP.



HARP.



Andantino

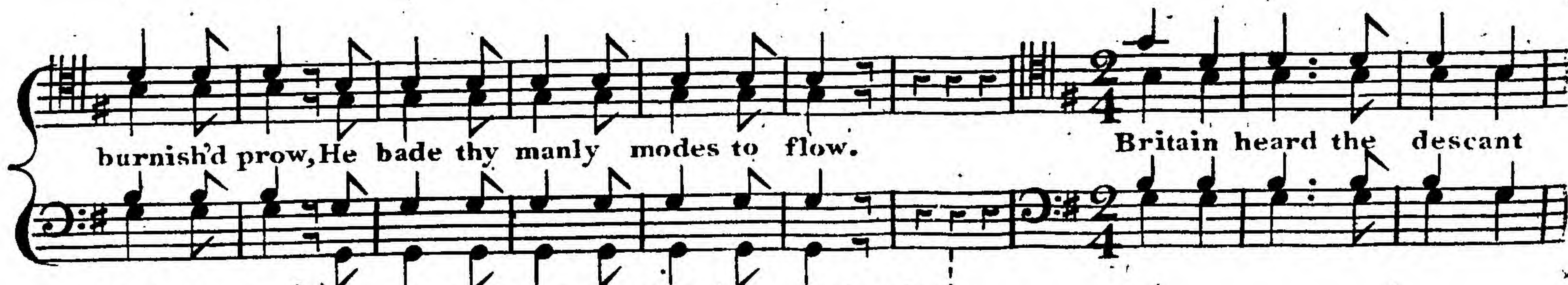


N^o 17 b . Spiritoso

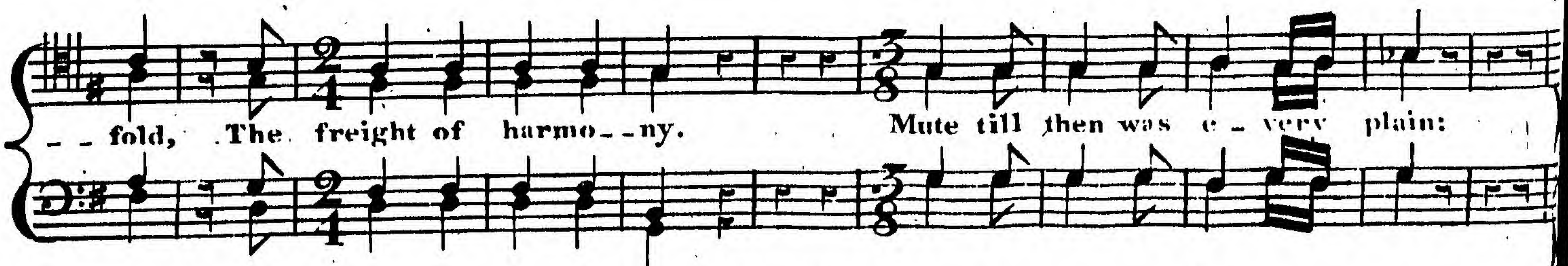
HARP.

Forte

HARP.



N^o 17. B. to be here repeated with the whole bar of rests; thus



Save where the flood, o'er mountain's rude, Tumbled his tide a - - main; And E - cho

from th'impending wood, Re - founded the hoarfe strain: Dismal notes; and anfwerd

foon, By fa - vage howl the heaths a - mong; What time the Wolf doth bay the trembling

Nº 17. c. Maestoso

Moon, And thin the bleating throng. HARP. 3

1st

2^d

Thou spakst im - - pe - rial Lyre.

Nº 18. Andante

1st
Flutes
2d

Tutti Piano

1st
Bassoons
2d

Harp

and in Unison with Flutes

In Unison with all the parts

1st

2d

Nº 19. Adagio. *tr*1st
Flutes
2d

Tutti Piano

1st
Boffoons
2d

Harp

and in unison with Flutes

The first system of the musical score, measures 1-4. It features three staves: 1st Flutes (treble clef, key of D major), 1st Boffoons (bass clef, key of D major), and Harp (bass clef, key of D major). The tempo is Adagio. The first measure is marked with a trill (tr) on the first flute. The music is in 3/4 time. The first flute part has a melodic line with a trill in the first measure. The bassoon and harp parts provide harmonic support with chords and single notes.

The second system of the musical score, measures 5-8. It continues the musical themes from the first system. The first flute part has a melodic line with a trill in the fifth measure. The bassoon and harp parts continue their harmonic support. The harp part is specifically noted as being in unison with all the parts in the fifth measure.

The third system of the musical score, measures 9-12. It features three staves: 1st Flutes (treble clef, key of D major), 1st Boffoons (bass clef, key of D major), and Harp (bass clef, key of D major). The tempo is Adagio. The first measure is marked with a trill (tr) on the first flute. The music is in 3/4 time. The first flute part has a melodic line with a trill in the first measure. The bassoon and harp parts provide harmonic support with chords and single notes. The harp part is specifically noted as being in unison with all the parts in the fifth measure.

The rough roar ceas'd, and airs from high, Lap't the land in

ex - ta - cy: Fan - cy the Fai - ry with thee came; And In - fpi -

- ra - tion, bright eyed dame, Off at thy call would leave her Sapphire fky:

Nº 20 Andantino

tr

Violins *Tutti Pianissimo*

Tenor

Basses

And if not vain the

verse perfumes; Even now some chaste Di - vi - ni - ty is near: No 20 to be here repeated: except the bar of rests.

For lo! the found of distant plumes; Pants thro' the pathless desert of the air:

Tutti Pianissimo

The first system of music is in 2/4 time, key of D major. It features a treble and bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment of eighth notes. The tempo/mood is marked 'Tutti Pianissimo'.

"Tis not the voice of her: *Nº 20. a. to be here repeated.* *Tis sleep, her*

The second system continues the melody and accompaniment. It includes the instruction 'Nº 20. a. to be here repeated.' in the center. The lyrics are: '"Tis not the voice of her: Tis sleep, her'.

Adagio

dew - y har - bin - ger. *Tutti Piano* Change my Harp, On change thy meafures:

The third system is marked 'Adagio'. It continues the melody and accompaniment. The lyrics are: 'dew - y har - bin - ger. Tutti Piano Change my Harp, On change thy meafures:'.

Cull from thy mel - li - flu - ous treafures, Notes that steal on e - ven

The fourth system continues the melody and accompaniment. The lyrics are: 'Cull from thy mel - li - flu - ous treafures, Notes that steal on e - ven'.

feet; E - ver flow, yet ne - ver pau - fing; Mixt with ma - ny a

The fifth system continues the melody and accompaniment. The lyrics are: 'feet; E - ver flow, yet ne - ver pau - fing; Mixt with ma - ny a'.

war - ble sweet, In a ling - 'ring cadence clo - fing.

The sixth system concludes the piece. The lyrics are: 'war - ble sweet, In a ling - 'ring cadence clo - fing.'

Largo

Violins 1st
2^d

Tenor

Harp

Harp

Bases

Tutti Piano.

In Octave below to Violins.

In Unison with Violins

In Octave below to Violins

This musical score page, numbered 37, contains three systems of music. Each system consists of a piano accompaniment (left hand on a grand staff and right hand on a single staff) and a vocal line (single staff). The key signature is one sharp (F#).

System 1: The piano accompaniment features a melodic line in the right hand with several measures marked with a fermata. The vocal line is written in a single staff.

System 2: The piano accompaniment continues with a steady melodic flow. The vocal line is marked "In Unison with Violins and Tenor" and "In Unison".

System 3: The piano accompaniment features a melodic line in the right hand with several measures marked with a fermata. The vocal line is marked "with Violins".

System 4: The piano accompaniment continues with a steady melodic flow. The vocal line is marked "In Octave below to Violins."

The musical score is organized into three systems, each consisting of three staves. The first system (top) features a treble staff with a melodic line marked with 'h' (harmonic) and a bass staff with a supporting line. The second system (middle) includes a treble staff with a melodic line and a bass staff with a supporting line. The third system (bottom) includes a treble staff with a melodic line and a bass staff with a supporting line. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions are provided for the second and third systems.

In unis. with V. *In Octave below to Violins*

In Unison with V. *In Unis. with V.*

In Oct. below to Vio.

Tutti diminuendo al pianissimo.

Andantino
Piano

39

Now the pleas'd pow'r sinks gently down the skies, And seals with hand of

No. 22. Adagio e Piano.

down the Druid's flumbring eyes. Harp.

Thrice I pause:

No. 22. a. Adagio e Piano.

Harp. and

No. 22. b. Andantino

thrice I found, The central string: Harp

and

now I ring, By measur'd lore profound, A seven-fold chime:

N^o 22. c. Andantino

Harp. Piano.

and sweep, and fwing; N^o 22. c. to be repeated. A - hove

N^o 22. d. Andantino.

Piano.
Harp.

be - low; N^o 22d. to be here repeated, except the two last Bars; instead of which as follows.

a - - - round: To mix thy

mu - sic with the spheres, That war - ble to im - mor - tal ears.

No 23

Maestoso

41

Violins 1st
2^d

Tenor

Basses

Pia. Cres. *h* Tutti Forte

Usual Pitch.

In - spi - ra - tion hears the call: She ri - ses from her
throne a - bove: And sud - den as the glan - cing
met - e - ors fall, She comes; she fills the grove.
High her port: her wa - ving hand, A pen - cil bears:
the days; the years; A - rise at her com -
mand; And each o - be - dient co - lour - ing wears.

Violins 1st
2^d

Tutti Piano.

Tenor.

Bases.

Lo! where Time's pictur'd band, In hues as the - real glide a - long!

N^o 25. Vivace.Violins
1st
2^d

Tutti Piano.

un poco Forte.

Tenor.

Bases.

Forte.

Piano.

Dim. un poco.

Dim. al Pianissimo.

Oh

mark the tran - fi - to - ry throng!

Here N^o 25.
to be repeated.

Now they dazzle, now they die; Instant they flit from light to

shade: Mark the blue forms of faint fu - tu - ri - ty; Oh

mark them ere they fade. Whence was that in - ward

groan? Why bursts through clo - sed lids the

tear? Why up - lifts the bristling hair,

Its white and ve - ne - ra - ble shade?

Why down the consecrated head, Courses in chilly drops the dew of fear?

All is not well! the pale-ey'd moon,,

Curtains her head in clouds! the stars re-tire!

Save from the ful-try fouth a-lone, The fwart star

flings his pef-ti-lential fire! Even fleep her-

-self will fly. If not re-call'd by har-mo-ny.

Piano

47

Wake my lyre thy fo - - - f - - test numbers Such as

nurse ec sta - - - - tic flumbers; Sweet as tranquil

virtue feels; When the toil of life is ending; While from the

Andante.

earth the spi - rit steals, And on new born plumes a - scending,

usual pitch.

Hastens to lave in the bright fount of day. 'Till

def - ti - ny pre - pare a shrine of pu - rer clay.

N^o 26. Andantino.

Mutes.

Violins 1st 2^d

Tenor.

Bases.

Mutes.

Mutes.

The second Violin may be played in unison with the Tenor.

Violoncello only.

one Bassoon.

This page contains four systems of handwritten musical notation, likely for piano accompaniment. Each system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it, all enclosed in a large left-facing brace. The notation is in a historical style, possibly 18th or 19th century, with various note values, rests, and dynamic markings such as 'h' (forte) and 'p' (piano). The first system begins with a treble staff containing a melodic line with many sixteenth notes, while the grand staff below it provides a harmonic foundation with longer note values. The subsequent systems show varying degrees of activity between the treble and grand staves, with some systems featuring more complex rhythmic patterns and others being more sparse. The handwriting is clear but shows signs of age, with some ink bleed-through and slight variations in line placement.

N° 26. a. Andante.

One Bassoon

Pianissimo.

One Violone?
without Mute

N° 26. b.

Flutes 1st
2^dBassoons 1st
2^d

Harp.

in unison with all the Parts.

N° 26. a.

N° 26. b.

Tutti Pianissimo. un pochino più forte.

un pochino più Forte.

N° 26. a.

N° 26. b.

Andantino.

un pochino più Forte.

Più Forte.

and in unⁿ with first Flute.and in unⁿ with Flutes

Nº 26. a.

Nº 26. b. h 51

Andante.

Andantino.

Più Forte.

and in unⁿ with Flutes.

and in unison with first Flute.

and in un. with First Flute

and in unison with Flutes

1st

and in unison with Flutes

2^d

Tutti Diminuendo al Pianissimo.

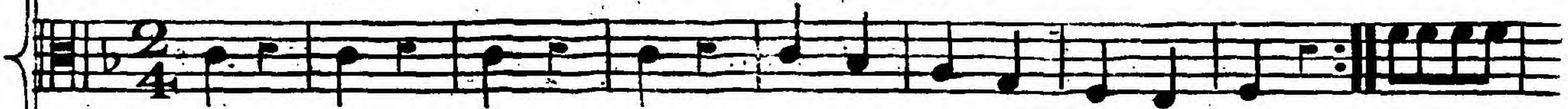
Grave

The Shakes by the Organ.

Violins.



Tenor



Basses



Organ to play in Unison with all the Parts.

Former Pitch.

Grave

Thou Spirit pure, that spreadst unseen, Thy pinions o'er this pondrous sphere:

And breathing through each rigid vein, Fillst with stupendous life the marble

mass; And bidst it bow up - on its base, When sov'reign truth is near.

Grave. The Shakes by the Organ. *hr*

Violins 1st
2^d

Tutti Forte.

Tutti Piano.

Tenor

Organ

and in Unifon with the upper Parts

Bases

Tutti Forte

Tutti Piano

Tutti Forte

1st

2^d

*f*iano

Spirit in - vi - fi - ble! to thee, We twell the fo - - lemn

Usual pitch

har - mo - - ny. Hear us and aid; Thou that in Vir - tue's

cause, O'er ru - left Na - ture's laws: Oh hear, and aid with

in - flu - ence high, The fons of Peace and Pi - - e - - ty.

Andantino

First born of that æ - - the - re - al tribe, Call'd into birth ere Time or

Place; Whom Wave nor Wind can cir - cum - scribe:

Heirs of the li - quid li - ber - ty of light; That float on rain - bow

pen - nons bright, Through all the wilds of space. Yet thou a -

- lone of all thy kind, Canst range the re - gi - ons of the

mind. Thou on - ly knowst, That dark me - an - d'ring

Andante.
maze, Where way - ward False - hood strays; And seiz - ing swift the

forte.
lur - king sprite, Forceth her forth to flame and light.

Andante.
Un poco Forte.

Thou canst en - - ter the dark cell, Where the vul - ture

Con - science flum - bers; And un - arm'd by char - ming spell, Or

ma - - gic num - bers; Canst rouse her from her for - mi - da - ble

For. un p. F.

fleep, And bid her dart her ra - - ging ta - - lons deep,

Usual pitch

Andante.

Adagio

Yet ah! too fel - - dom doth the fu - - ri - ous fiend, Thy

Adagio

Andante

Forte

bid - - ding wait: Vin - - dic - tive, self pre - pard;

usual pitch Adagio

She knows her tor-tu-ring time; too sure to rend, The

trembling heart, when Vir-tue quits her guard.

Grave

Pause then ce-lestial guest: And broo-ding on thine

Ad-a-mantine sphere, If fraud ap-proach, Spi-rit that fraud de-

Harp.

- - clare: To Conscience, and to

Mo-na, leave the rest.

Andante

Clarinets

Tutti Forte

Violins

Tenor

Bassoons

Basses and
Serpent.

The first system of the musical score, marked 'Andante'. It features five staves: Clarinets, Violins, Tenor, Bassoons, and Basses and Serpent. The Clarinets and Violins parts are marked 'Tutti Forte'. The Tenor part has a long note with a slur. The Bassoons and Basses and Serpent parts have a long note with a slur. The system concludes with a double bar line.

The second system of the musical score, marked 'Andante'. It features five staves: Clarinets, Violins, Tenor, Bassoons, and Basses and Serpent. The Clarinets and Violins parts are marked 'Tutti Forte'. The Tenor part has a long note with a slur. The Bassoons and Basses and Serpent parts have a long note with a slur. The system concludes with a double bar line.

Andante.

un poco Forte.

59

Hark!

heard ye not yon foot step dread,

That shook the

earth with thundring tread?

'Twas Death:

Here the eight last bars
of the preceding Sym^y
to be repeated; and then,
instead of the bar of rest,
as follows.

in haste, The War-rior past:

High tow'rd his

helmed head.

I mark'd his mail;

I

mark'd his shield;

I spy'd the spark-ling of his spear;

I saw his gi-ant arm the fal-chion wield:



Wide wavy'd the hick-'ring blade, and fird the an-'gry air.



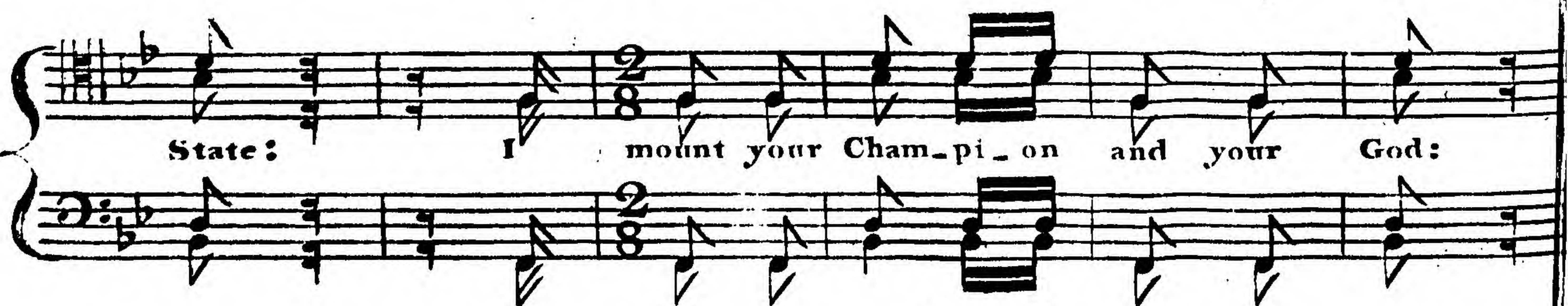
On me, he cry'd, my Bri-'tons wait:



To lead you to the field of fate, I come:



Yon Car, That cleaves the air, Def-'cends to throne my



State: I mount your Cham-'pi-on and your God:



My proud Steeds neigh be-'neath the thong:

Nº 30

Presto

61

Violins 1st
2^d

Tenor

Bases

Tutti Forte.

Hark to my wheels of brass that rat-tle loud!

Nº 31

Spiritoso.

Clarinets 1st
2^d

Trumpets 1st
2^d

Bassoons 1st
2^d

Tutti Forte.

Hark to my wheels of brass that rat-tle loud!

Hark to my Clarion shrill, that bravs the woods a - - mong!

Fear not now the Fe - vers fire:

Fear not now the Death-bed

groan:

Pangs that torture;

Pains that tire;

Bed - rid

age with fee - ble moan:

These do - - mes - tic ter - - rors wait,

Hourly at my Pa - lace gate:

And when o'er slothful realms my

rod I wave,

These on the ty - rant King and co - ward Slave.

Forte.

63

Usual pitch.

Rush with vin-dic-tive rage and drag them to the grave.

But

ye my Sons at this high hour, Shall feel the full-ness of my

pow'r: From all your bows, In le-vel'd rows, My own dread

Andante

shafts shall show'r

Go then to conquest, glad-ly go; Deal forth my

dole of def-ti-ny, With all my fu-ry dash the trembling;

for. us! pitch.

for. us! pitch.

foe, Down to those darksome dens where Rome's pale spec-tres lie:

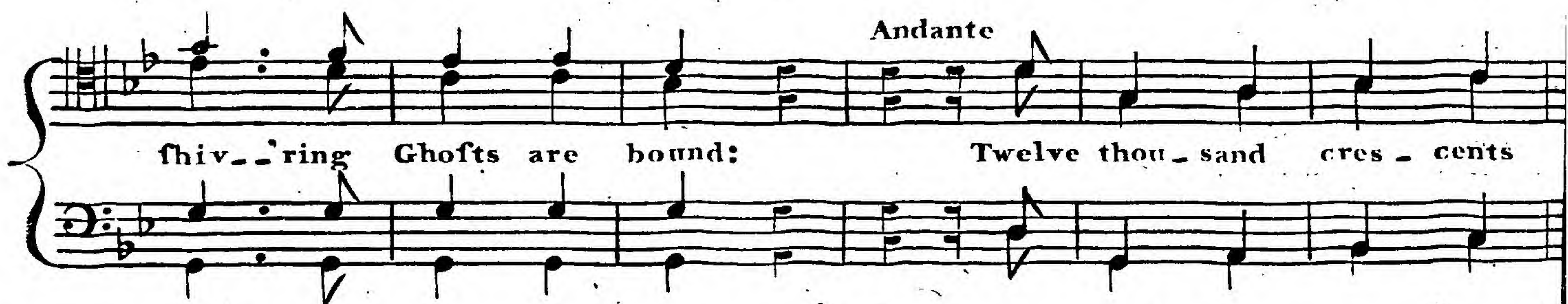
Adagio



Where creeps the nine-fold stream pro-found, Her dark in-ex-o-



-ra-ble round; And on the bank, To wil-lows dank, The



thiv-ring Ghosts are bound: Twelve thou-sand cres-cents



all shall swell, To full orb'd pride, and fa-ding die, Ere

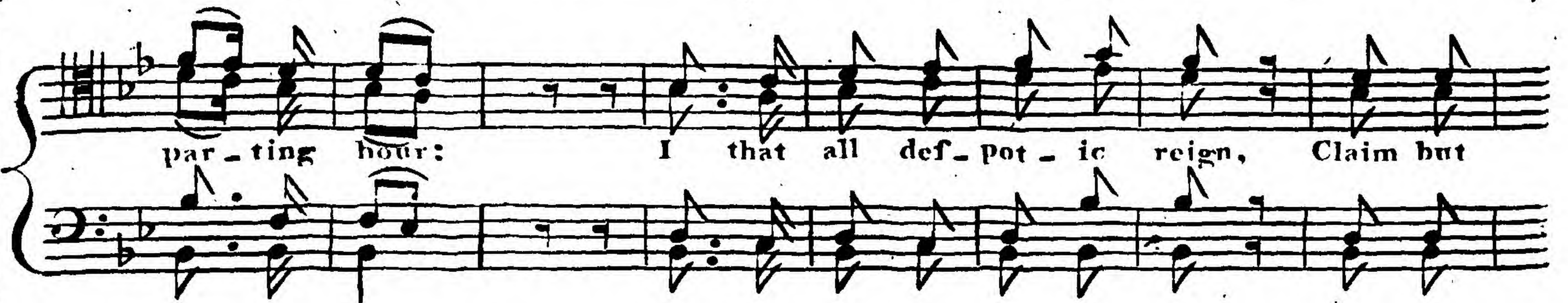
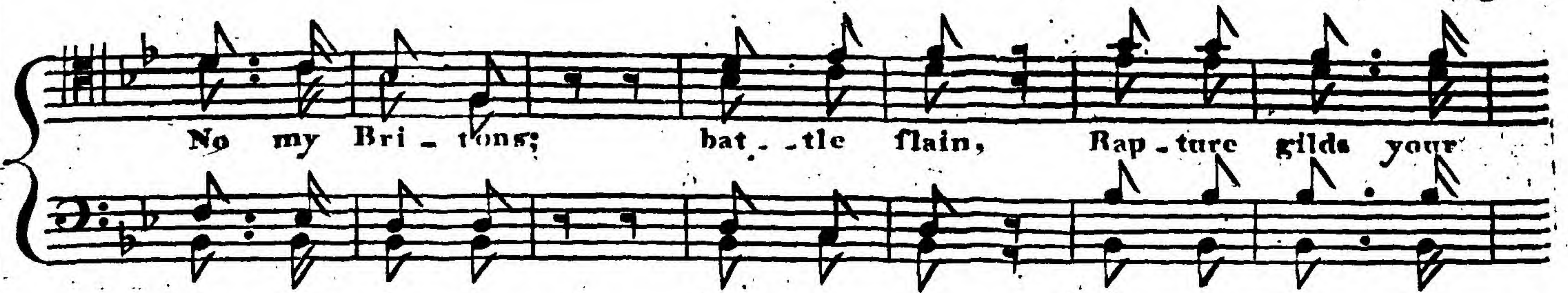


they a-gain in life's gay man-sions dwell; Not such the



meed that crowns the Sons of li-ber-ty.

Andante



Largo.

Trom. *Tutti Piano.*

boni.

Harp

1st 2^d

And in Unifon. with the other Parts, as far as they will admit of it.

pia. *Un poco f.* *h.* *h.*

Un poco f. *Tutti pia.*

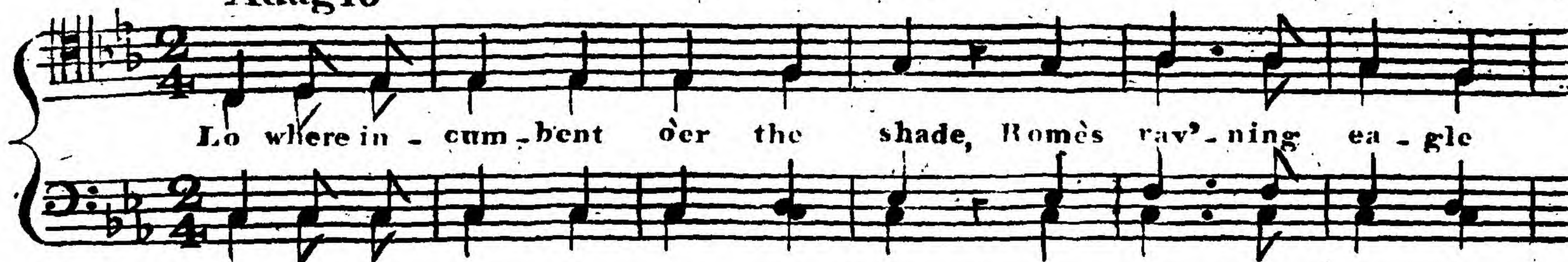
Un poco f. *pia.*

Pia. *Un poco f.*

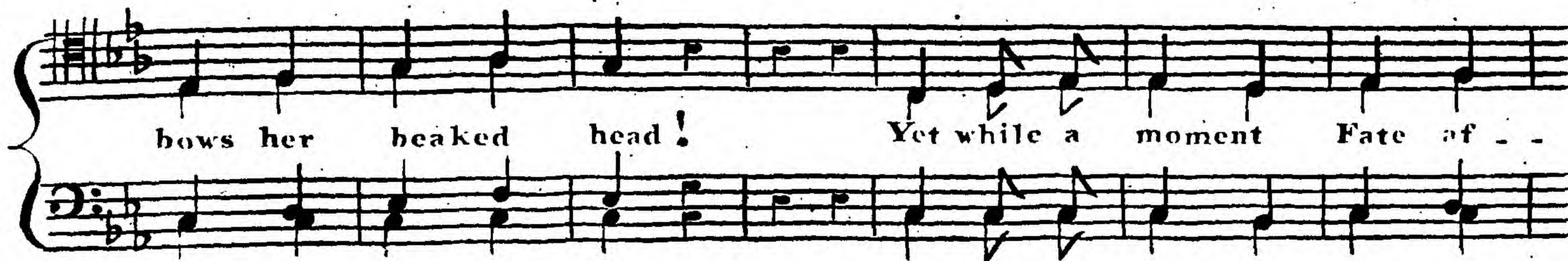
h. *h.*

h. *h.* 1st 2^d *h.*

Adagio



Lo where in - cum - bent o'er the shade, Romè's rav' - ning ea - gle



bows her beaked head! Yet while a moment Fate af -



- fords; While yet a moment Freedom stays: That



moment which out - weighs, E - ter - ni - ty's un - mea - sur'd

Andante



hoards; Shall Mo - nàs gratefull Bards em - ploy, To



hymn their God - like He - ro to the sky.

Maestoso

Ra--diant Ru--ler of the day, Pause up--on thy

Orb sub--lime, Bid this aw--ful mo--ment stay,

Bind it on the brow of Time, While Mo--nà's tremb--ling

c--ches sigh, To strains that trill when He--roes die.

No. 33.

Largo.

Trom-

-boni.

Harp.

Tutti Piano.

And in Unison with the other Parts, as far as they will admit of it.

Un poco *f.*

Un poco *f.*

First system of musical notation, measures 1-4. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The first staff contains the melody with notes marked with a hairpin (*h*). The second staff contains a harmonic accompaniment. The third staff is empty. Dynamics include *Tutti pia* (measures 1-2), *Tutti f.* (measure 3), and *Tutti p.* (measure 4).

Second system of musical notation, measures 5-8. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The first staff contains the melody with notes marked with a hairpin (*h*). The second staff contains a harmonic accompaniment. The third staff is empty. Dynamics include *Tutti p.* (measures 5-6), *Tutti f.* (measure 7), and *Tutti p.* (measure 8).

Third system of musical notation, measures 9-12. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The first staff contains the melody with notes marked with a hairpin (*h*). The second staff contains a harmonic accompaniment. The third staff is empty. Dynamics include *Tutti p.* (measure 9), *un poco f.* (measure 10), *dim* (measure 11), *Tutti p.* (measure 12), *un poco f.* (measure 13), and *dim.* (measure 14). The bottom staff has *Tutti f.* (measure 9), *pia* (measure 10), *un poco f.* (measure 13), and *Dim.* (measure 14).

Fourth system of musical notation, measures 13-16. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The first staff contains the melody with notes marked with a hairpin (*h*). The second staff contains a harmonic accompaniment. The third staff is empty. Dynamics include *un p. f.* (measure 13). The bottom staff contains the lyrics: "Hear our harps in accents flow, Breathe the dig-ni-ty of woe."

So - lemn Notes, that pant, and

pause; While the last ma - jes - tic close, In Di - a - - pa - son

deep is drown'd: Notes that Mo - nars harps should found.

Trom:

Tutti piano.

1st

2^d

h

h

1st

2^d

h

dim.

See our tears fo - - ber show'r,

O'er this shrine of glo - - ry pour:

1st

2^d

h

dim.

Ho - ly tears: by Vir - tue

shed: That em - - balm the va - liant dead In

these our fa - - cred Song we weep: Tears that Mo - - nads

Bards should weep. Ra - diant Ru - - ler hear us

call, Blef - - sings on the God-like Youth, Who could to fight, who

dard to fall For Bri - tain, Freedom, and for Truth: His

dy - ing groan, his par - ting sigh, Was Mu - sic for the Gods on

high: 'Twas Va - - lours hymn to Li - - ber - - ty.

Nº 35

Maestoso

Trombone

Harp

Harp

Tromboni

Tutti un poco Forte

pia.

un poco f.
un poco f.

Pia.

Pia.

un poco f.

Pia.

Tutti Forte.

un p.F.
un p.F.

Tutti Piano.

un p.F.

Tutti Piano

Tutti f.

Un poco Forte.
Ring out ye mortal Strings.

No. 36

Maestoso.

The shakes by the Organ. *Piano.*Violins
1st & 2^d

Harp

Tenor

Violon-
cello.

Bass

un p Forte.
And in un: with the other Parts.
piano.
un poco forte.
Tutti un poco forte
Organ in unison with all the Parts.

Bis - - - - -

Tutti *pia.*

In Un. with all the Parts

Tutti Forte.

Tutti Piano.

Un poco *f.*

In unif: with all the Parts.

Un poco *f.*

Tutti Forte

Harp here to
strike the whole
Chord: SemibreOrg. to strike
the whole Chord
Minims.

Answer, thou heavenly harp in - stinct with spi - rit all, That

o'er An - - dra's - tes throne self warbling fwings; There were ten

thousand spheres in measur'd chime, Roll their ma - jestic melodies a -

-long, Thou guid'st the thund'ring song, Poised on thy jas - per arch sub - -

Un poco Piano.

-lime, Yet shall thy heav'nly ac - cents deign, To mingle

Un poco Forte.

with our mor - tal strain, And Heav'n and Earth u - nite in

cho - rus high While Freedom wafts her champion to the sky.

Dead March for the end of Caractacus.

The Captives should be led off in the order marked below: one Step for each bar.

Flutes

Clarinet

Bassoon

Serpent

Kettle Drum

Tutti Piano

Grave

ELIDURUS

EVELINA

The first system of musical notation consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The music features a melody in the upper staves with some triplets and a steady accompaniment in the lower staves. A '3' with a vertical line is positioned above the final measure of the top staff.

The second system of musical notation also consists of five staves in the same clef and key signature arrangement. The title "CARACTACUS" is centered between the second and third staves. The musical notation continues with similar melodic and accompanimental patterns.

The third system of musical notation consists of five staves in the same clef and key signature arrangement. It continues the musical piece with further development of the themes established in the previous systems.

If the beginning of this March should not be found long enough to introduce the Captives properly, it may be lengthened by altering from the end of the twelfth bar in the following manner.

The image displays two systems of musical notation, each consisting of five staves. The first system (top) shows a melodic line in the upper staves and a bass line in the lower staves. The second system (bottom) shows a similar structure, but with the upper staves containing the instruction "No. as in Page 2" and the lower staves containing the instruction "No. as in Page 2". The notation includes various musical symbols such as notes, rests, and bar lines.

CORRECTION

To express the proper accent of the Symphony N^o 14. it should be read thus

Violins
1^{mo} & 2^{do}

N^o 14

Andantino

Tenor

Bases

The image displays a musical score for Symphony No. 14, Andantino. The score is written for Violins (1^{mo} & 2^{do}), Tenor, and Bases. The key signature is one sharp (F#), and the time signature is 3/8. The tempo is marked Andantino. The score consists of four systems of staves. The first system shows the beginning of the piece, with the Violins, Tenor, and Bases parts. The second system continues the music. The third system also continues the music. The fourth system shows the end of the piece, with the Violins, Tenor, and Bases parts. The score is written in a clear, legible style, with notes and rests clearly visible. The paper is aged and slightly discolored, with some staining and wear visible. The text is in a serif font, and the musical notation is in a standard, clear style.

CORRECTIONS.

1


Page 2. In the first Stave, in the first and second Bars, and again in the third and fourth Bars, read

the Second Violin's part with Ligatures; thus: - 

In the fifth and sixth Bars, read the "un poco Fermo" of the first Violin to begin at the sixth


Bar. - In the fifth Stave, in the first Bar, read over the first Violin's part "Piano;" in the sec-

ond Bar, read over the above Violin Part "un poco Fermo."

Page 3. In the third Stave, in the third Bar, instead of G Minim read A Minim; thus: 


In the sixth Stave, in the first Bar, instead of $\frac{A}{F}$ Crotchets read $\frac{B}{F}$ Crotchets; thus: 

In the third Bar, instead of $\frac{B}{F}$ Crotchets read $\frac{A}{F}$ Crotchets; thus: 

In the sixth Bar, instead of G. Minim, read F. Minim; thus: 


Page 5. In the first, second and third Staves, read the fourth & fifth bars thus:



Page 6. In the twelfth Stave, in the fifth bar, between the Note for the word "dare" and the Note for the word "To" read a Quaver Rest; thus: - - - - - 

dare To hover &c.

Page 8. In the third and fifth bars of the Tenor Cliff of the Symphony N^o 3. read the Tenor's

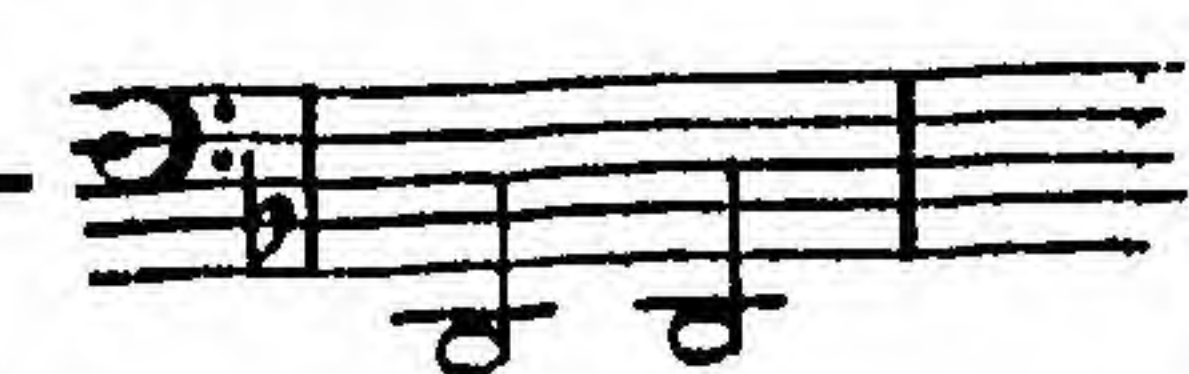
part with a Ligature; thus: - - 

Page 13. In the 7th and 8th Staves, read $\frac{2}{4}$ before the 5th bar instead of the 4th; thus:



nod; And greet &

In the Symphony N^o 6. there should be no Ligature between D Minim and D Minim;

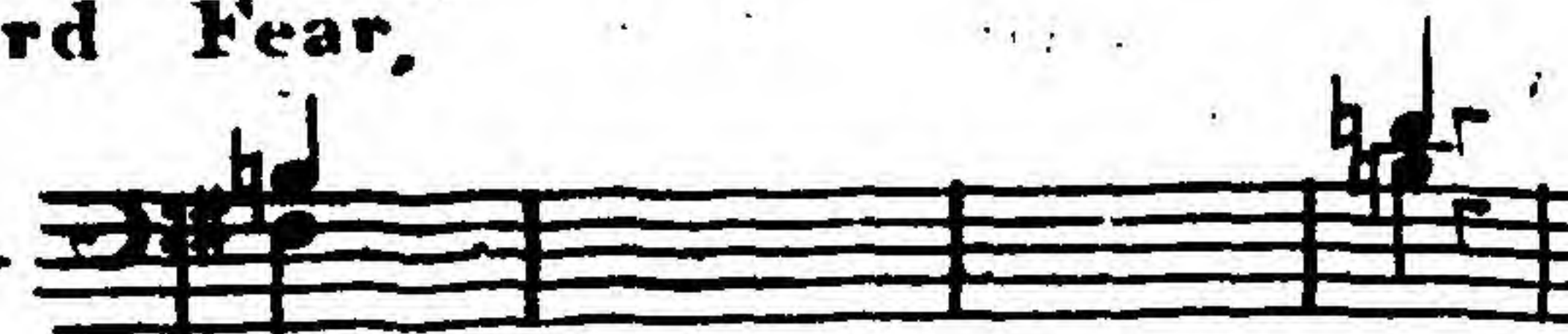
but thus: - - - - - 

Page 15. The bar after the four last bars of N^o 6. instead of the bar of rest, should be thus:



And burst &c

Page 23. In the tenth Stave, in the fifth bar, before the upper note for the syllable "Fev," and again in the last bar, before the under note for the word "Fear," there should be a Natural; thus: — — — — —



Fev'rish Rage, and chilling Fear;

In the two last Staves, there should be no Flat to either of the Cliffs.

Page 25. In the ninth and tenth Staves, in the last bar, after the notes for the syllable "lone,"

instead of a Quaver Rest read a Crotchet Rest; thus:



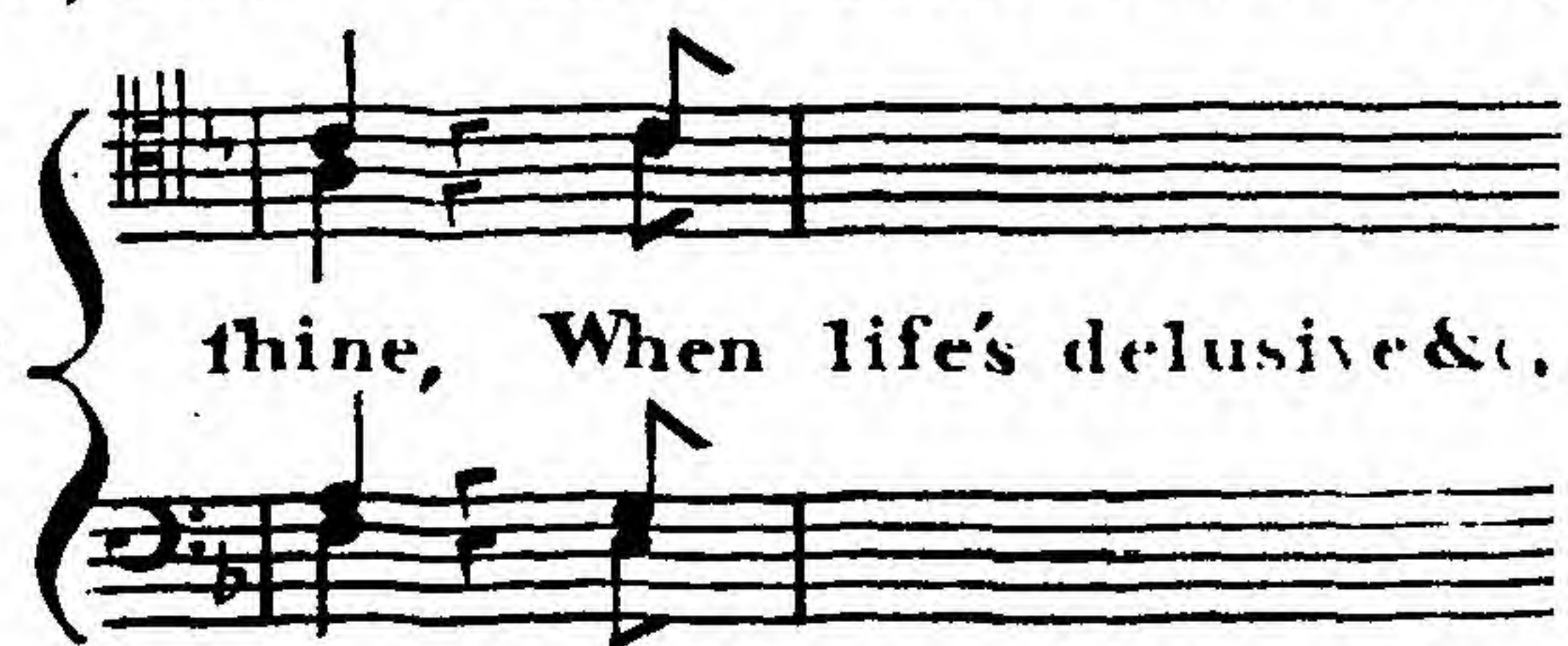
In the eleventh and twelfth Staves, in the last bar, after the notes for the word "fires,"

instead of a Quaver Rest read a Crotchet Rest; thus:



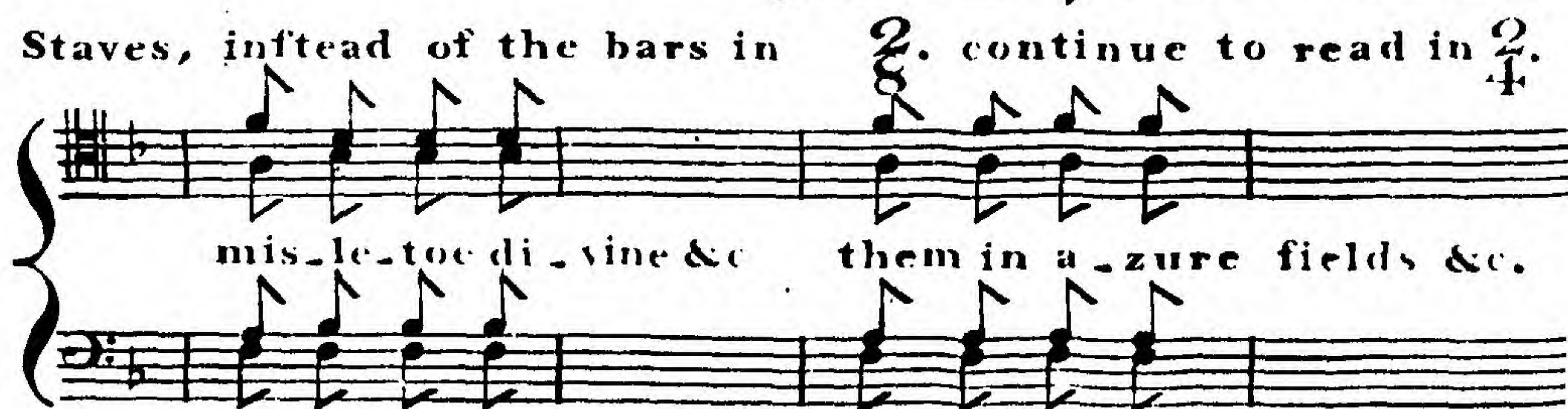
Page 26. In the fifth and sixth Staves, in the last bar but one, after the notes for the word "thine,"

instead of a Quaver Rest read a Crotchet Rest; thus:



In the four last Staves, instead of the bars in $\frac{2}{8}$, continue to read in $\frac{2}{4}$.

thus: — — — — —



Page 31. In the fourth Stave, in the eighth bar, before the upper note for the syllable "Dis,"

there should be a Flat; thus: — — — — — Dis-mal notes &c.



Page 34. In the first Stave there should be a sharp to the F. line of the Cliff. — In the third and 4th

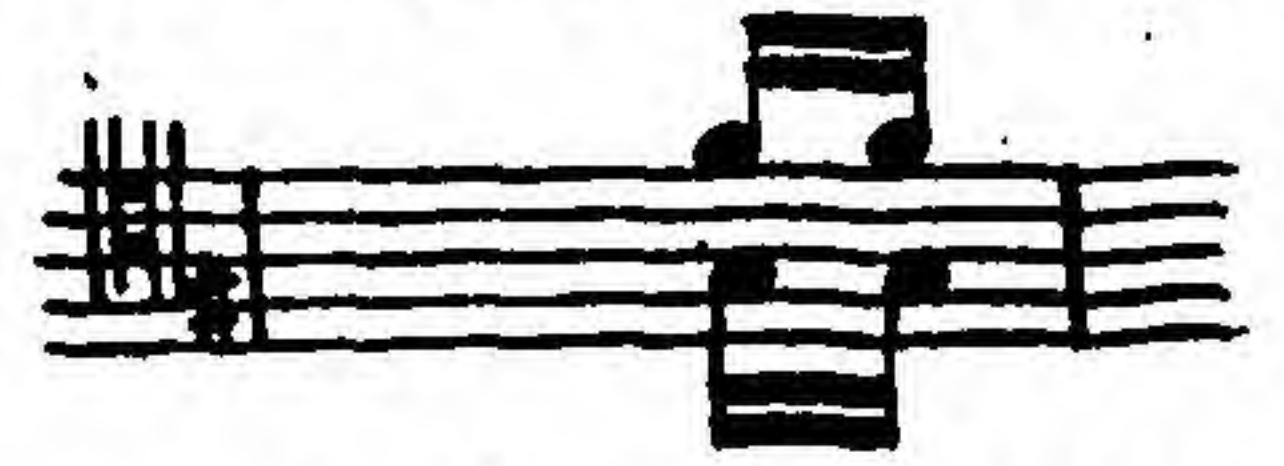
Staves, in the second bar, instead of a Quaver for the last syllable of the word

"extacy" and two Quaver Rests, read a Crotchet for that syllable and one Quaver rest; thus: —



Page 35. In the eighth Stave, in the fourth bar, there should be no Ligature between the Notes

for the last syllable of the word "mellifluous"; but thus:



mel . li . fluous treasures &c

Page 37. In the eighth and ninth Staves, in the first bar, instead of G, B, D, read F, A, D;

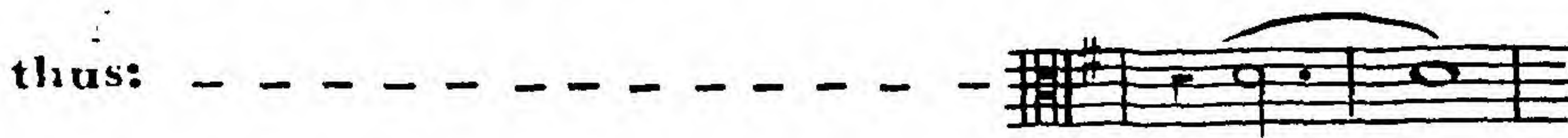


In the third bar, read an Arpeggio mark to the Chord; thus:



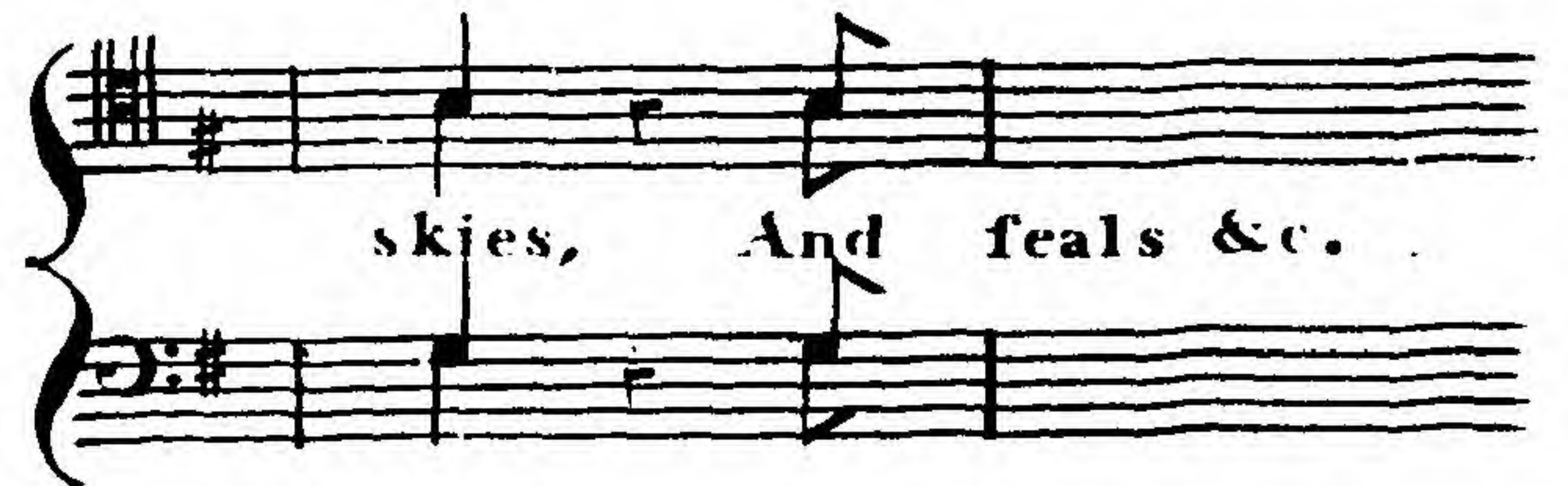
Page 38. In the twelfth Stave, between the sixth and seventh bars, there should be a Ligature;

thus:



Page 39. In the first and second Stave, in the fifth bar, after the notes for the word "skies," instead of

a Quaver Rest read a Crotchet Rest; thus:



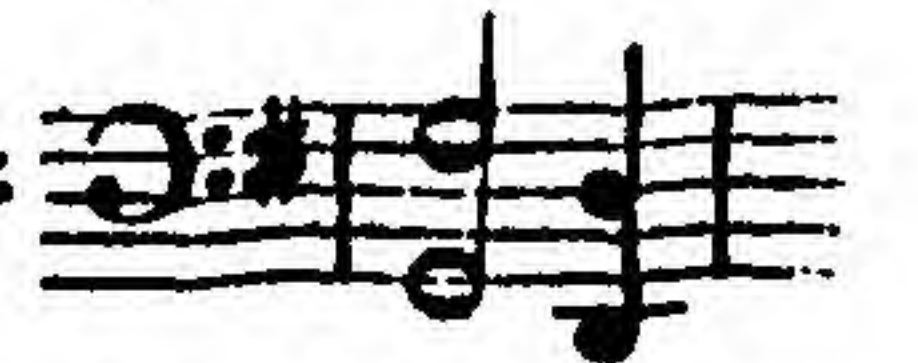
In the third and fourth Staves, after the notes for the word "eyes," instead of a Crotchet

Rest, making with the above notes one bar, read three Crotchet

Rest, making with the above notes two bars; thus:



In the the 12th Stave, in the 5th bar, after G, G, Minims read D, D, Crotchets; thus:



Page 40. In the two last Staves, after the notes for the word "spheres," instead of a Quaver Rest read

a Crotchet Rest; thus:



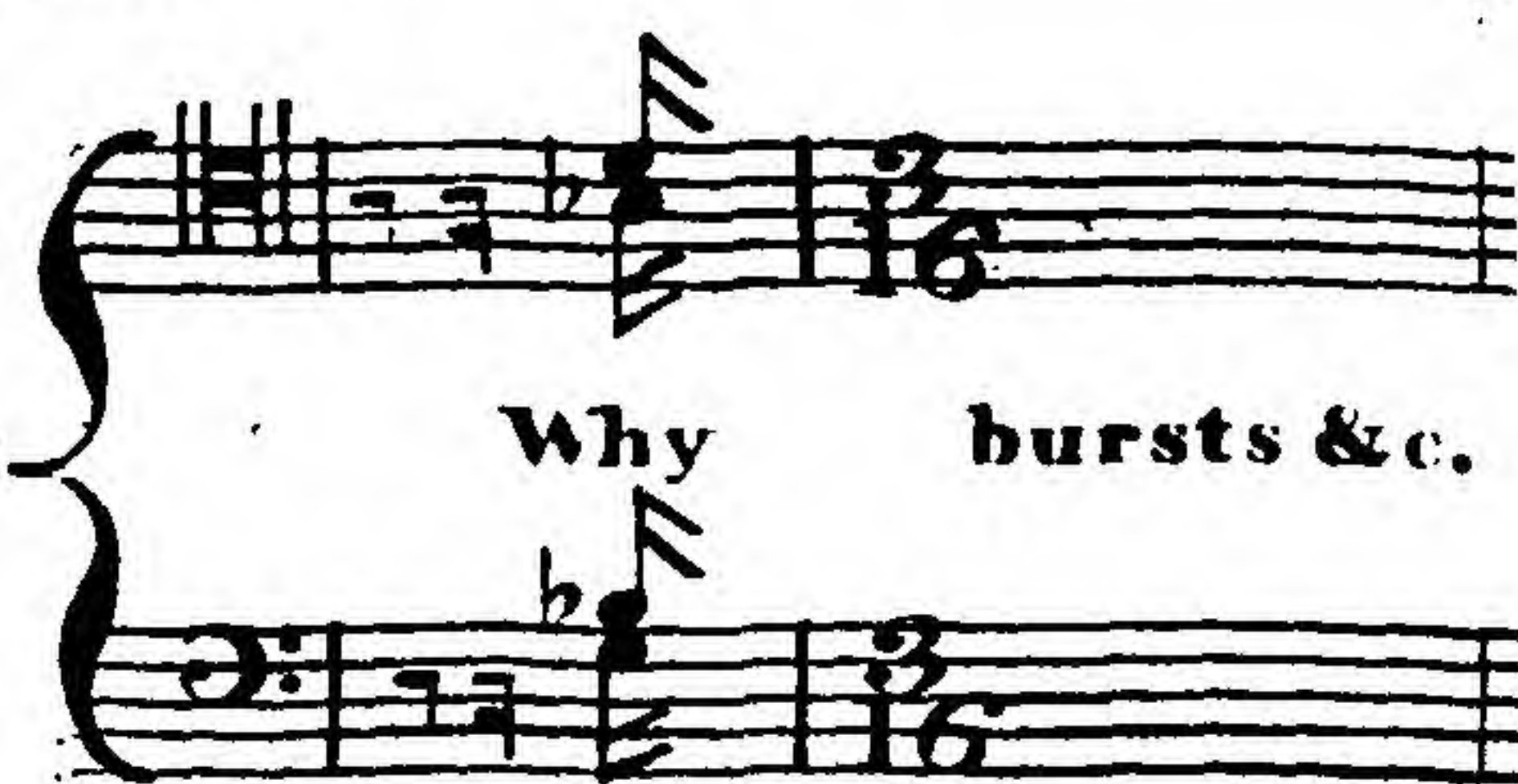
Page 43. In the two last Staves, $\frac{3}{8}$, instead of being before the fourth

bar, should be before the fifth; thus:



Page 45. In the seventh and eighth Staves, in the fourth bar, read a femiquaver Rest between the Quaver Rest and the notes for the word "Why;" and then

read $\frac{3}{16}$ before the fifth bar instead of the fourth; thus:



In the seventh Stave, in the two last bars, before the upper note for the syllable "clo" and that for the word "lids," there should be no Flat; but thus:



Page 46. In the seventh, eighth, ninth, and tenth Staves, beginning at the third bar of the 7th

and eighth, instead of reading $\frac{3}{16}$ read $\frac{2}{8}$; thus:



Page 47. In the four last Staves, instead of $\frac{2}{8}$ and then $\frac{3}{8}$, continue to read $\frac{2}{8}$ to the end;



Page 50. In the ninth Stave, in the last bar, there should be Ligatures to the notes; thus:



Page 52. In the second Stave, over the last bar, and in the fifth Stave, over the three first bars, there should be the following mark: ~~~~~

In the seventh and eighth Staves, after the notes for the word "unseen," instead of a Quaver Rest there should be a Crotchet Rest; thus: -



In the two last Staves, after the last bar, read a bar of rest; thus:



Page 53. In the second Stave, over the 5th and 6th bars, read the following mark:

In the 4th Stave, in the 2^d bar, instead of F, F, C, E, read F, F, A, C; thus:



Page 54. In the 5th Stave, in the 5th bar, instead of Quavers for the word "Oh" read Crotchets; thus:



In the eighth Stave, in the first bar, instead of Crotchets for

the two syllables "fluence" read Quavers; thus:



In the last Stave, in the first bar, after the note for the word "Place"

Place; &c

read a Quaver Rest; thus: - - - - -



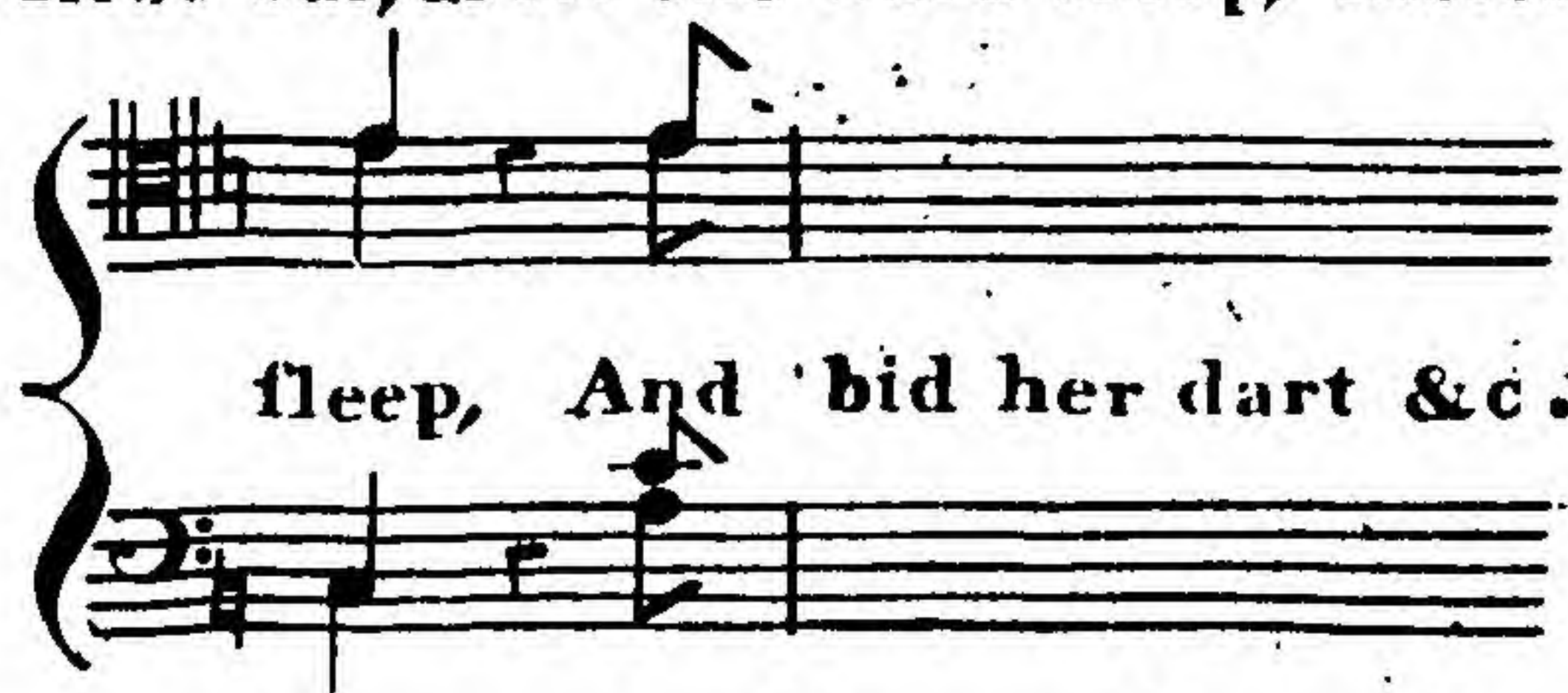
Page 55. In the seventh, eighth, ninth and tenth Staves, instead of $\frac{3}{8}$ continue to read $\frac{2}{4}$ to the end of

the word And; thus:



Page 56. In the seventh and eight Staves, in the first bar, after the word "fleep," instead of a Quaver

Rest read a Crotchet Rest; thus:



In the 9th and 10th Staves, over the 5th bar, instead of "Andante" read "Forté"; and over

the 2^d note of the 6th bar, instead of "Adagio" read "Usual Pitch."

In the two last Staves, in the two last bars, instead of a Quaver Rest, a Crotchet, a

Quaver, a Crotchet, and a Crotchet Rest; read a Crotchet Rest, two Quavers, a Crotchet,

a Dot, and a Quaver Rest; thus: - - - - -



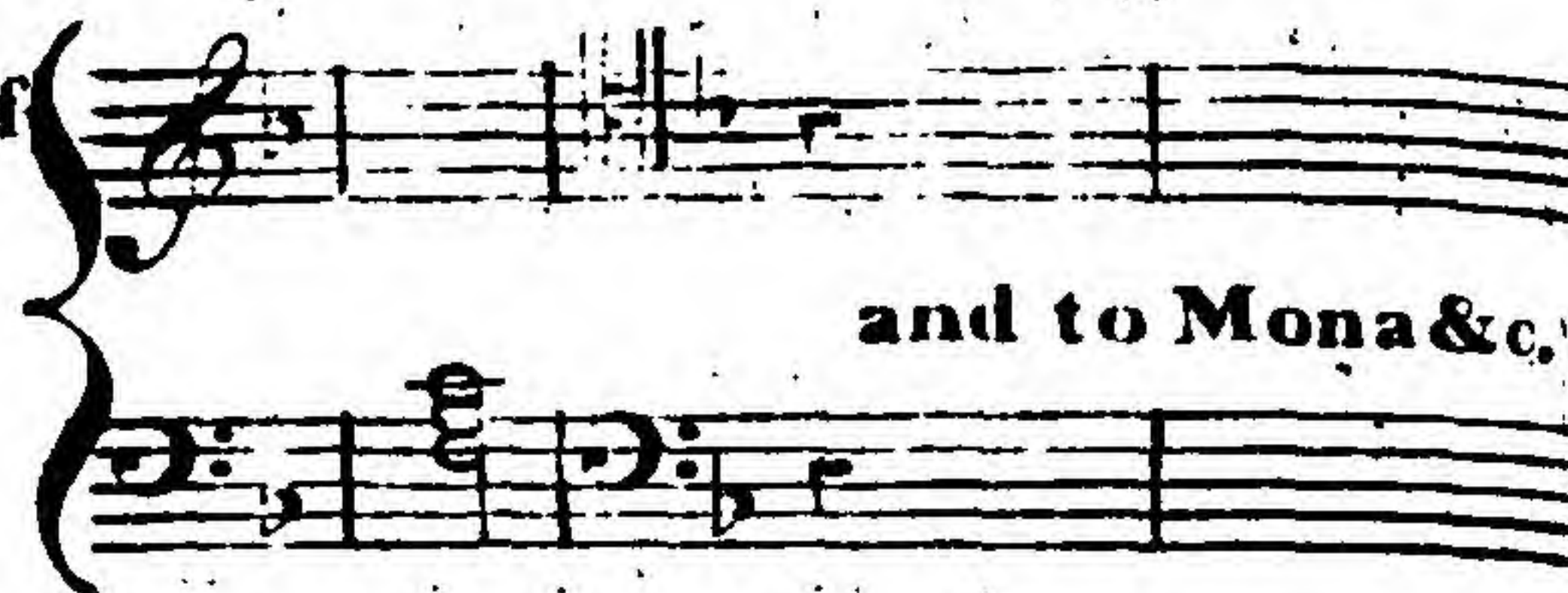
Page 57. In the seventh & 8th Staves, in the 2^d bar, after the notes

for the word "sphere," instead of a Quaver Rest read a

Crotchet Rest; thus: - - - - -



In the ninth and tenth Staves, in the fifth bar, instead of Crotchets and a Crotchet Rest, read Minims; thus:



Page 59. In the fifth and sixth Staves, in the second bar, the notes for the word "haste" instead of Quavers should be Semiquavers; thus: - - - - -



Page 60. In the fifth and sixth Staves, in the last bar, the notes

for the word "come" instead of Semiquavers should be Quavers; thus:



Page 61. The Time of the symphony N^o 30, instead of $\frac{6}{8}$ should be $\frac{3}{8}$.

Page 63. In the ninth and tenth Staves, in the last bar but one, after the Crotchets for the word

"dash," instead of a Dot read a Quaver Rest; thus:



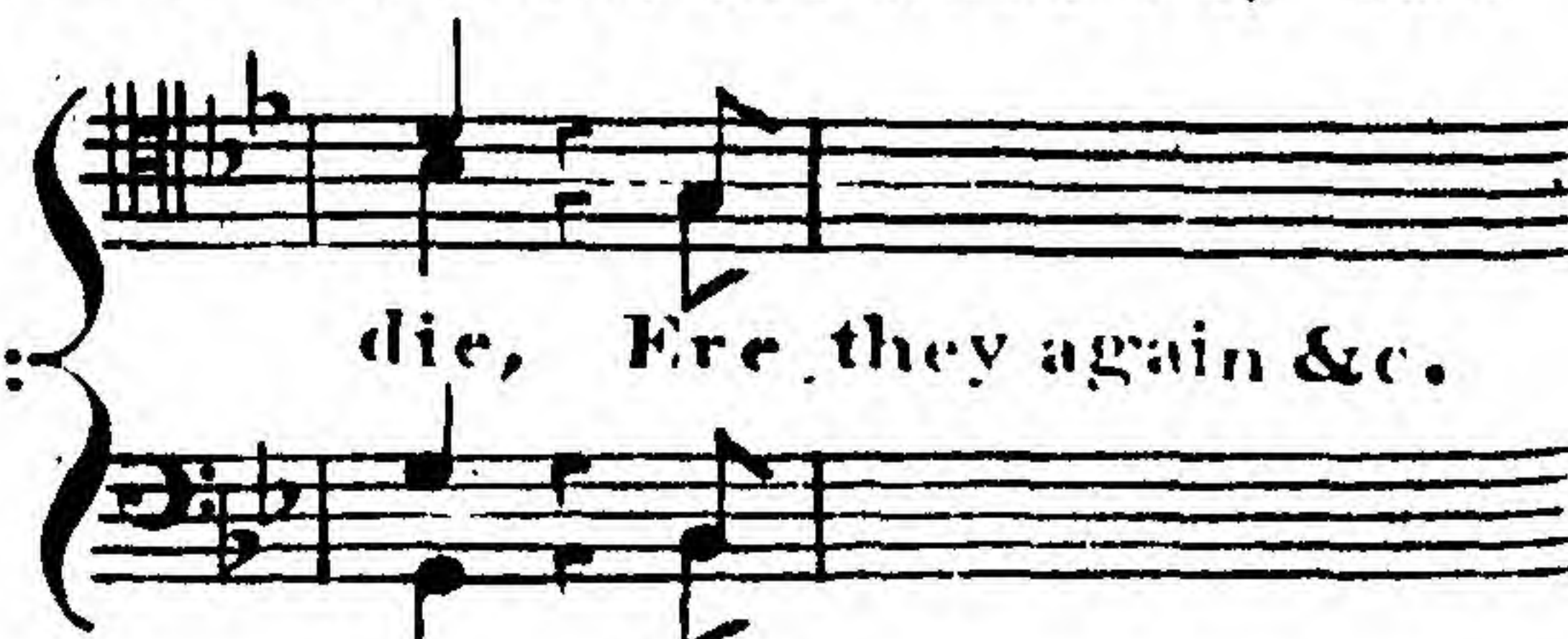
Page 64. In the two first Staves, in the first bar, between the Crotchet Rest and the notes for the

word "Where," read a Quaver Rest; thus: - -



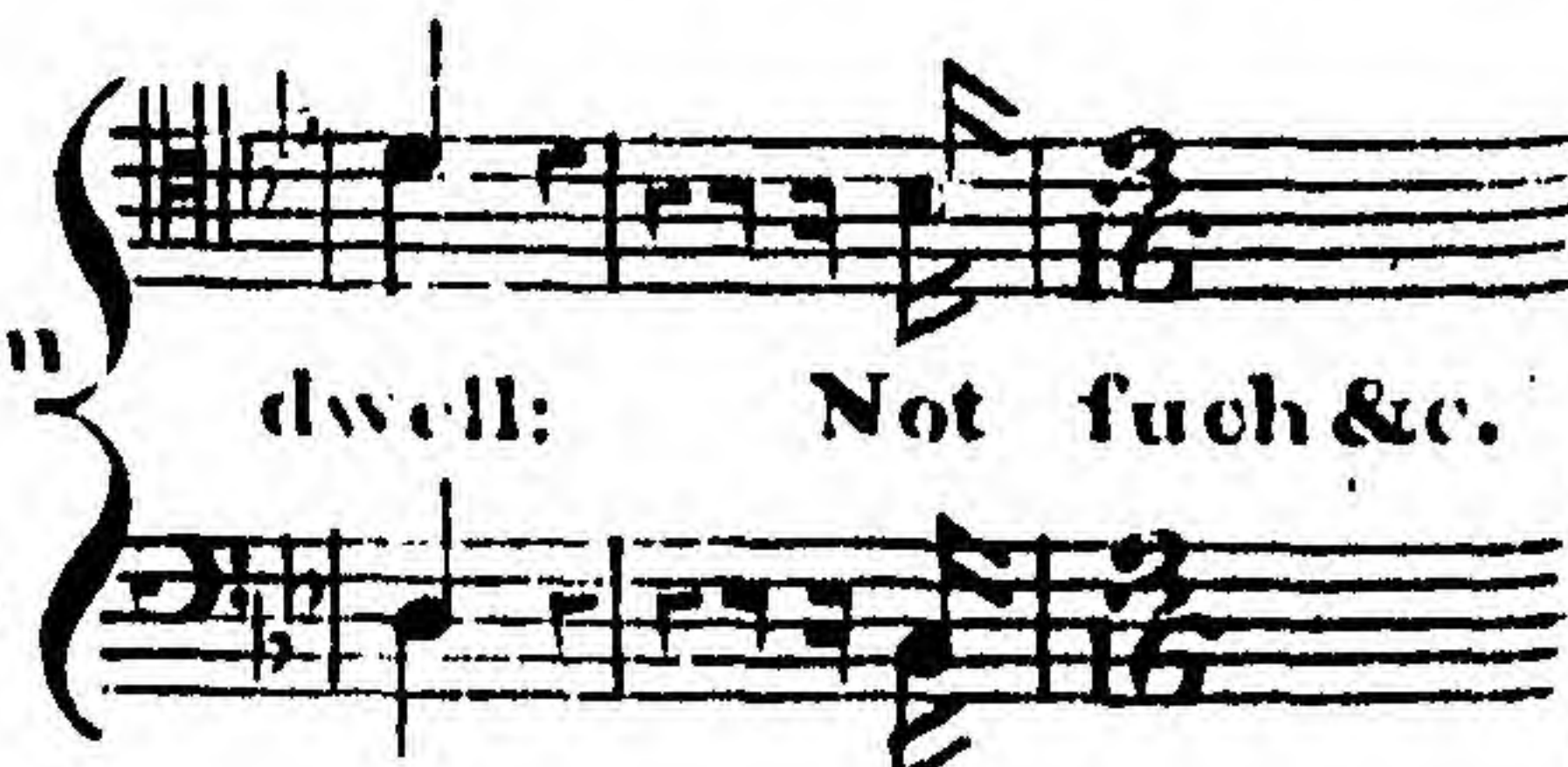
In the seventh and eighth Staves, in the last bar, after the notes for the word "die," in -

stead of a Quaver Rest read a Crotchet Rest; thus:



In the ninth and tenth Staves, between the notes for the word "dwell" and those for the word "Not," instead of a Crotchet Rest making with them one bar; read two Crotchet Rests,

one Quaver Rest, & one Semiquaver Rest, making with them two bars; thus: - - - - -



Page 65. In the fifth and sixth Staves, in the third bar, instead of reading Quavers for the word "pow'r" and then a Quaver Rest, read Crotchets; then, instead of one bar of rest in $\frac{2}{8}$, read two such bars of rest; then, instead of $\frac{2}{8}$ $\frac{3}{16}$, alternately, read $\frac{3}{16}$ to the

end, thus:

Page 66. In the 6th Stave, in the 3^d bar, read the "un poco forte" to begin at the two last notes.

In the last Stave but one, in the fifth bar, in the lower Trombone's

part, read C. Minim with a Dot, and then G. Crotchet; thus:

Page 67. In the fourth Stave, in the sixth bar, read a Natural before

the note for the syllable "ment;" thus: - - - - -

In the sixth Stave, in the fourth bar, instead of D. Crotchets for

the syllable "dom," read D. unison Crotchet for that syllable; thus:

In the fifth and sixth Stave, in the last bar, read a Quaver Rest

between the Crotchet Rest and the notes for the word "That;" thus:

In the eighth Stave, in the last bar, read a Natural before the lower

note for the syllable "mea;" thus: - - - - -

In the ninth and tenth Staves, in the last bar, between the notes for the syllable "ploy"

and the word "To," instead of a Quaver Rest read a Crotchet Rest; thus:



Page 68. In the seventh and eighth Staves, after the last bar, read

a bar of rest; thus: - - - - -



Page 69. In the two last Staves, after the last bar, read a bar of Rest,

thus: - - - - -



Page 70. In the eighth and ninth Staves, in the last bar, instead of Crotchets for the word

"pant" and a Quaver Rest, read Quavers and two Quaver Rests; thus:



In the two last Staves, after the last bar, read a bar of rest; thus: -



Page 71. In the third Stave, in the last bar, read a shake over the last note.

In the ninth and tenth Staves, after the 4th bar, read a bar of rest; thus:



Page 72. In the two last Staves, after the last bar,

read a bar of rest; thus: - - - - -



Page 74. Read the second bar of the fifth, sixth, seventh,

and eighth Staves thus: - - - - -

At the Chorus's part read "Andantino."



Page 75. In the seventh Stave, in the fifth bar, read thus:



In the two last Staves, after the notes for the word "all," instead of a Quaver Rest and then the notes for the word "That," making one bar; read a Quaver Rest, a Crotchet Rest, & then the notes for the word "That," making two bars; thus:



Page 76. In the four last Staves, instead of $\frac{3}{8}$ and then again $\frac{2}{4}$, continue to read $\frac{2}{4}$ throughout;



Corrections.

1

Instead of the original Symphony N^o 5 representing Snowdon answering to N^o 4, read the following, which is meant to represent Mona calling upon Snowdon.

N^o 5.

Tutti piano

Violins
1st & 2^d

Harp

Harp

Maestoso

Tenor

Violoncello

Bass

Organ to play in Unison with all except the Harp

Maestoso

Tutti un poco più forte

Andantino

Andantino

Hark!

She

Maestoso*Tutti un poco piu forte*

speaks from all her strings!

Tutti forte

Maestoso

Andantino

Hark!

Andantino

her loudest E - cho rings!

Maestoso

1st 2d

At the beginning of the Symphony No 26, instead of these words, "The second Violin may be played in unison with the Tenor," read as follows; "The second Violin may either be played in unison with the Tenor or with the first Violin, according to the effect."